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1992

ROBERT AITKEN ARTISTIC DIRECTOR

1993

Presented by

NEW MUSIC CONCERTS

Sunday, December, 13th

Walter Hall 8 PM

NICOLET AITKEN

Program

Nader Mashayeki: Duell
Heinz Holliger: "t(air)e"
Elliott Carter: Scrivo in Vento
Brian Cherney: Doppelgänger
Diego Luzuriaga: Flute Duet
Mesias Maiguashca: Die Zauberflöte
Elena Firsova: Starry Flute
Dimitri Smirnov: Orcades
Jürg Wyttenbach: Ad Libitum

Dear friends and guests,

New Music Concerts enters its twenty-second season with a sustained vision, cultural presence, and the highest consistent standards. We owe this to our reputation for excellence and I personally wish to thank on behalf of us at New Music Concerts, the many local performing musicians, the visiting artists and composers, and the many funding organizations, both government and private, for believing in us and helping us to foster with our sister organizations the contemporary arts in Toronto.

Tonight's concert is a special occasion bringing together two of the world's greatest flutists, Aurèle Nicolet and our own artistic director Robert Aitken.

We extend to all of you our best wishes for the holiday season, and do hope that your enthusiasm for our series will continue throughout 1993.

Sincerely,

Joseph Macerollo

Joseph Macerollo
President
New Music Concerts

Sunday, December 13, 1992
8 p.m.
Walter Hall, Faculty of Music
University of Toronto

Robert Aitken & Aurèle Nicolet
Virtuoso Flute Music of Our Time

Nader Mashayeki *Duell* (1989)

Heinz Holliger *t(air)e* (1980-1983)

Elliott Carter *Scrivo in Vento* (1991)

Brian Cherney *Doppelgänger* (1991)

Intermission

Diego Luzuriaga *Flute Duet* (1992)

(World Première)

Mesias Maiguashca *Die Zauberflöte* (1985-1992)

Elena Firsova *Starry Flute* (1992)

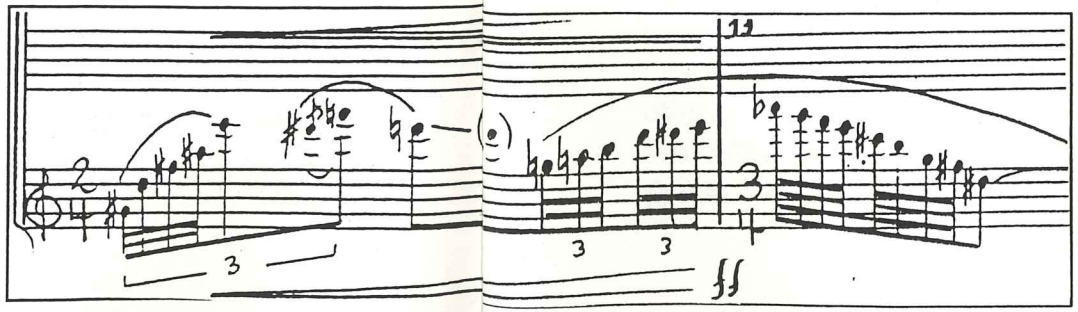
Dmitri Smirnov *Orcades* (1992)

Jürg Wyttenbach *Ad Libitum* (1972)

Aurèle Nicolet was born in Switzerland in 1926, and studied flute and music theory in Zurich with André Jaunet and Willy Burkhard, and then in Paris under Marcel Moyse and Yvonne Draper. In 1947, he graduated from the Paris Conservatoire with the premier prix for flute, and in 1948, he won the first prize in the prestigious Geneva International Music Competition. Following a number of years under Hermann Scherchen in the Winterthur Symphony, Wilhelm Furtwängler engaged him in 1950 as principal flutist of the Berlin Philharmonic, a position he held until 1959. He became professor of flute at the Hochschule der Kunste, Berlin, and then at the Staatliche Hochschule für Musik, Freiburg—where, in fact, Robert Aitken has subsequently assumed the same position. He has won an immense international reputation as an interpreter of contemporary music, and has enlarged the repertoire with a great number of works that have been written for him by composers like Klaus Huber, Jürg Wyttenbach,

Jacques Wildberger, Rudolf Kelterborn, Albert Moeschinger, Toru Takemitsu and Edison Denisov.

Robert Aitken was born in Nova Scotia in 1939, and began his flute studies in Pennsylvania, and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. At only nineteen years of age, he held the first flute position of the Vancouver Symphony, the youngest member of the orchestra to have ever held a principal playing position. Like Aurèle Nicolet, Robert Aitken spent several years studying with the eminent French flutist and pedagogue Marcel Moyse, and a Canada Council grant permitted further studies in Europe with Jean-Pierre Rampal, Severino Gazzelloni, André Jaunet and Hubert Barwahser. He was co-principal flute of the Toronto Symphony for five years, under noted conductors Seiji Ozawa and Karel Ancerl. As a composer and advocate of contemporary music, Mr. Aitken is artistic director of Toronto's New Music Concerts, and has directed the Advanced Studies in Music Program at the Banff Centre, School of Fine Arts. He is the recipient of numerous awards, the Canada Music Citation, the Wm. Harold Moon Award and the Canadian Music Council Medal, all for dedication to Canadian music at home and abroad. Prominent international composers including John Cage, George Crumb, Roger Reynolds and R. Murrary Schafer have dedicated works to him. In 1988, Mr. Aitken accepted the position of professor of flute at the Staatlich Hochschule für Musik, Freiburg in Breisgau, Germany, a position formerly held by Aurèle Nicolet.

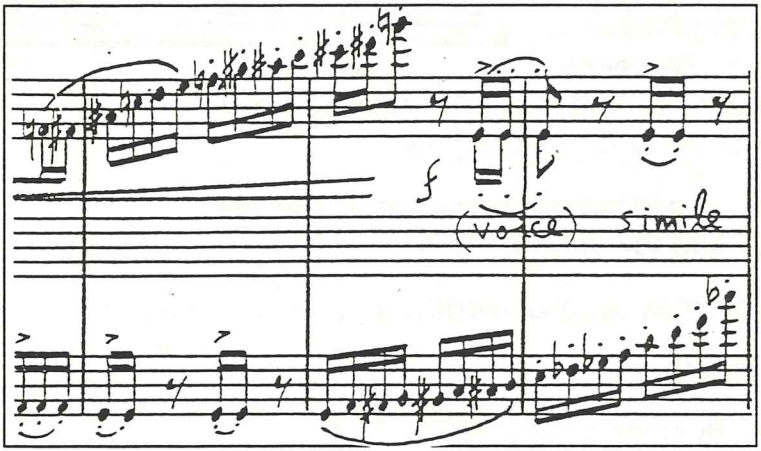


Nader Mashayekhi *Duell* (1989)

Nader Mashayekhi was born in 1958 in Tehran, where he studied at the conservatory. He has lived in Vienna since 1978, where he studied com-

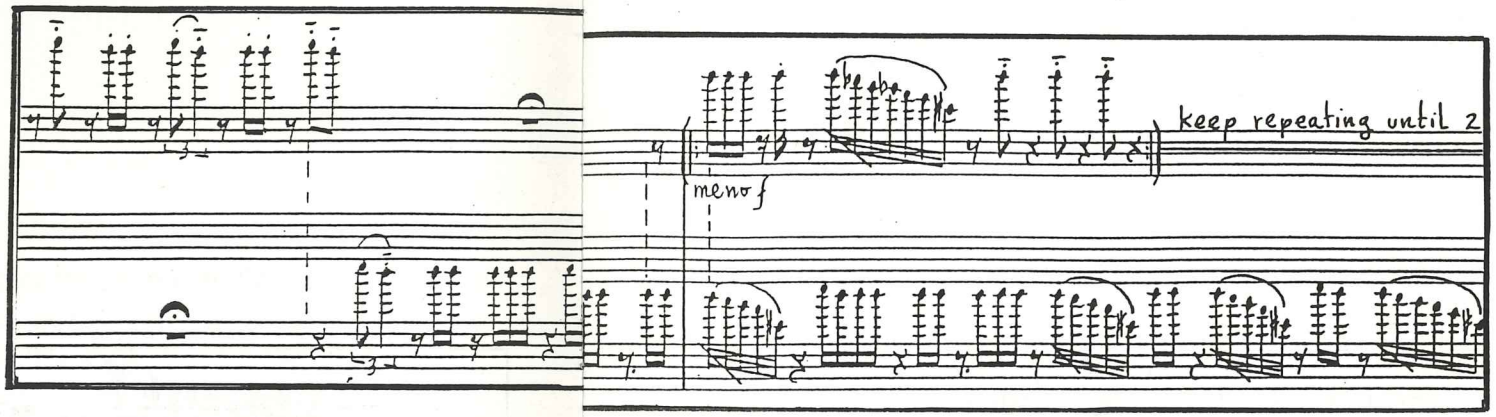
position at the Musikhochschule with Roman Haubenstock-Ramati, conducting with Karl Österreicher and electronic music with Dieter Kaufmann. In 1989, he founded the ensemble Wien 2001 in Vienna, where he now lives and works.

"In *Duell*," writes the composer, "I set myself the task of achieving, as the central point, the unhomogeneity of the material. Not contrast in the classical sense but true independence of different emotional components of a piece of music. I consider the first and thrid sections of the piece as a closed unit having more or less the same trend which predominates the entire piece. This unit is then interrupted by a section which is completely unhomogenous both musically and substantively, so that the expected principle of the piece is destroyed. Therefore, not only the interpreters but also the components of the material duel with each other."



Heinz Holliger ***t(air)e*** **(1980-1983) (14')**

Heinz Holliger was born in Switzerland in 1939, studied oboe and composition in Berne and Paris and has become the foremost contemporary performer of his instrument. "The oboe became for him a research project," writes musicologist Josef Häusler. "With his acrobatic specialities of flageolets and double flageolets (harmonics), tone combinations, flutter-tongue effects, double trills, and many others, Holliger has made history in instrumental techniques, as indeed has Aurèle Nicolet with the flute and



Vinko Globokar with the trombone—two players of comparable fame with whom Holliger has always been on friendly terms, personally and professionally."

taire: not to make a sound, not to divulge a secret, to say nothing

air: air, melody, aria, breathing

te: to say

flûte: Hölderlin's instrument

The composer considers *t(air)e* as a pivotal piece, a sort of interlude for his opera on texts of Becket, *Come and Go/Va et vient/Kommen und Gehen, Atembogen* and *Psalm*. Heinz Holliger has assembled a vast cycle entitled *Scardanelli*, as series of pieces which he wrote between 1975 and 1985. *t(air)e* is part of that cycle.

Elliott Carter *Scrivo in Vento* (1991)

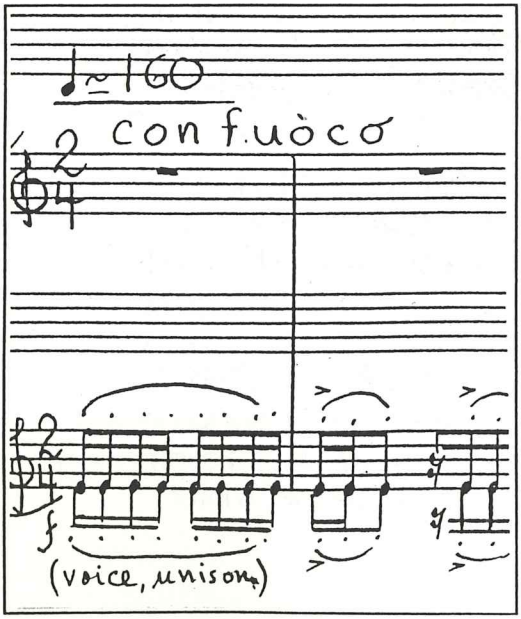
'*Scrivo in vento*, for flute alone, is dedicated to the wonderful flutist and friend, Robert Aitken,' writes Elliott Carter. 'It takes its title from a poem of Petrarch, who lived in and around Avignon from 1326 to 1353. It uses the flute to present contrasting musical ideas and registers to suggest the paradoxical nature of the poem.' By coincidence, the premiere took place on Petrarch's 687th birthday.

Brian Cherney *Doppelgänger* (1991)

Brian Cherney was born in 1942, and holds a doctorate in musicology from the University of Toronto, and is professor of music at McGill University.

Doppelgänger was commissioned by Robert Aitken especially to be played by Aurèle Nicolet and himself. The opportunity to write for two flutes and the possibilities of exploiting the special colors of the identical instruments suggested to the composer the idea of a "double" or "*Doppelgänger*," a word that is associated with a type of literature (Dostoevsky, for example). In this piece, the word "double" is inter-

preted in several ways: for example, the first part has a duration of eight minutes, twice the tempo of the second part; often the music of one flute is affected by the music of the other or becomes the shadow of the other, particularly in the low register. But the character of the two instruments is not always the same—during the first part, the music of one flute becomes more slow and lyrical, while the music of the other becomes more quick and nervous. As in all of the composer's recent works, in each principal part (and particularly in the first part, in which there are seven smaller sections), the music of one section slides into that of the following section in the most fluid fashion possi-

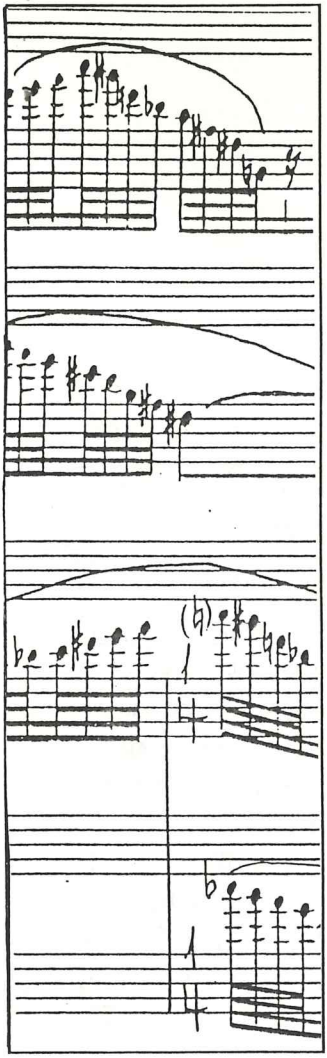


ble. In the brief epilogue, there are a few references to the Schubert song *Der Doppelgänger.*

Diego Luzuriaga *Flute Duet* (1992)

Diego Luzuriaga was born in Ecuador in 1955 and studied at the National Conservatory and Central University, from which he holds degrees in music and architecture. He continued his studies in Europe with Betsy Jolas and Mesias Maiguashca. His works have received performances at ISCM World Music Days, IRCAM, Gaudeamus and various festivals in the United States, Europe and Latin America. In 1988, he was composer-in-residence at the Banff Center, and he is currently a faculty fellow at Columbia University in New York.

"The earthy, primordial sound of flutes fascinated me since I was a child in a small town in Ecuador," writes Diego Luzuriaga. "This flute duet aspires to be a sort of meditation about the link between man (the eternal Man) and earth through the primordial sound of these musical instruments. It was a great honor to

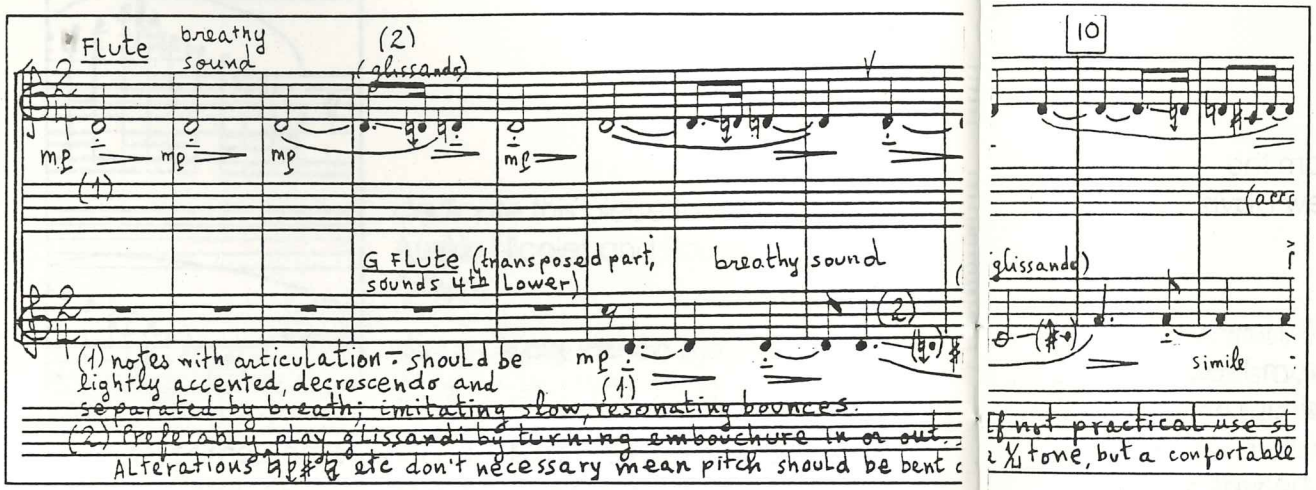


dedicate this piece to Aurèle Nicolet and Robert Aitken."

Mesias Maiguashca *Die Zauberflöte* (1985-1992)

Mesias Maiguashca was born in Ecuador in 1938 and studied at the conservatory in Quito, the Eastman School of Music, Buenos Aires and Cologne. He has worked extensively in the field of electronic music at the WDR, IRCAM and Centre Européen pour la Recherche Musicale, Metz, and his works have received numerous performances at major festivals. Since 1990, he has taught electronic music at the Musikhochschule in Freiburg.

"Experts have cast doubt," writes the composer of *Die Zauberflöte*, "on the anthropological authenticity of the books of Carlos Casteneda on the practice of magic ('*brujería*') by the Yaqui Indians in Mexico. Nevertheless, these works remain extremely stimulating reading. In particular, I was continually fascinated by the description of the inner perception of sound, time, space and light. It was under the impact of these impressions that I composed *Die Zauberflöte*. Otherwise, there is no direct correspondence between this music and the Castaneda texts. It could be regarded as music to listen to during breaks in reading his books. When it was clear that the première wold take place in Salzburg, I threw away the other titles under consideration and decided to call the work *Die Zauberflöte*. In doing so, I wanted to pay homage to that famous resident of Salzburg, one of the greatest magicians of all time."



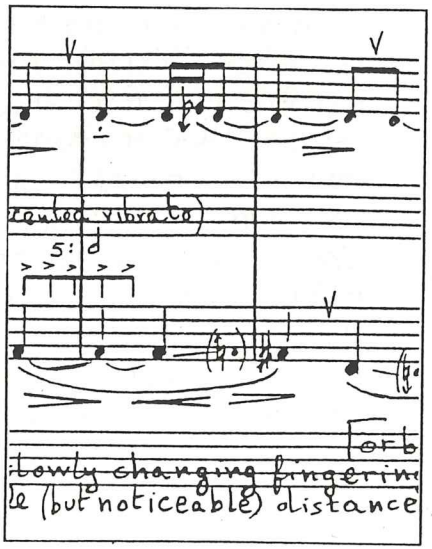
Elena Firsova *Starry Flute* (1992)

Elena Firsova was born in Leningrad in 1950 into a family of physicists. She made her first attempts at composition at the age of twelve, and formal studies began in 1966 at music college in Moscow and continued from 1970 to 1975 at the Moscow Conservatory where her teachers were Alexander Pirumov (composition) and Yuri Kholopov (analysis). In 1975, she established contact of a crucial importance with Edison Denisov, one of the leading figures of Soviet contemporary music. Her music was first featured outside the Soviet Union in 1979, in Cologne (*Sonata* for solo clarinet and *Petrarch Sonnets*), Paris and Venice. The following year, *Petrarch Sonnets* was also performed in London by Jane Manning and the London Sinfonietta, conducted by Peter Eotvos. *Earthly Life*, one of many works by Firsova setting the verse of Osip Madelstam, was commissioned by the BBC and premiered in London in 1986 by Penelope Walmsley-Clarke and the Nash Ensemble conducted by Lionel Friend. Firsova's music has been included in Soviet seasons at the Bath Festival in 1987, the Almeida Festival in 1989, and the South Bank Centre's Russian Spring Festival in 1991. Recent works include *Chamber Concerto No. 4* for solo horn and 13 instruments, premiered by the London Sinfonietta in 1989, and *Autumn Music*, commissioned by the English Chamber Orchestra for performance in 1990 as part of the Tchaikovsky 150th anniver-

Proms season, received its première from the BBC Symphony Orchestra under Andrew Davis.

Dmitri Smirnov *Orcades* (1992)

Dmitri Smirnov was born in Minsk in 1948. He studied at the Moscow Conservatory from 1967 to 1972 with Nikolai Sidelnikov (composition), Edison Denisov (instrumentation) and Yuri Khopolov (analysis). From 1973 to 1970 he was an editor for Sovetsky Kompozitor Music Publishers in Moscow. Since 1991, Smirnov and his wife Elena Firsova have been resident in the United Kingdom and are soon to take up a joint composer residency at Keele University. Smirnov's works have demonstrated his fascination with the art and poetry of William Blake. A song cycle (1979) to Blake's *The Seasons* generated a symphony which has recently been performed at the Tanglewood Festival and on London's South Bank. Both of Smirnov's stage works set texts by Blake: Tiriel was staged by the Stadttheater in



Smirnov's stage works set texts by Blake: Tiriel was staged by the Stadttheater in Freiburg, and the *Lamentations of Thel* by the Almeida Festival in London, both in 1989. Recent scores include *Jacob's Ladder*, commissioned for the London Sinfonietta by the Michael Vyner Trust, and *A Song of Liberty*, to be permiered by the Leeds Festival Chorus and BBC Philharmonic in 1993.

Jürg Wyttenbach *Ad Libitum* (1972)

Swiss composer and pianist Jürg Wyttenbach was born in 1935 and has taught at the conservatories of Biel, Berne and Basle. His early works show the influence of Bartók and Stravinsky, and later works draw on the ideas of Boulez, Huber and Holliger. His desire for a direct and often dramatic expression became increasingly strong, reaching a height in *De mettali*, which combines serial ideas and variation form with an implied warning against repression. The dramatic elements are further exposed in other works and reach a type of "instrumental theater," in which music and action are coupled in a product which is humorous, oppressive and a synthesis of essential traits in earlier works.

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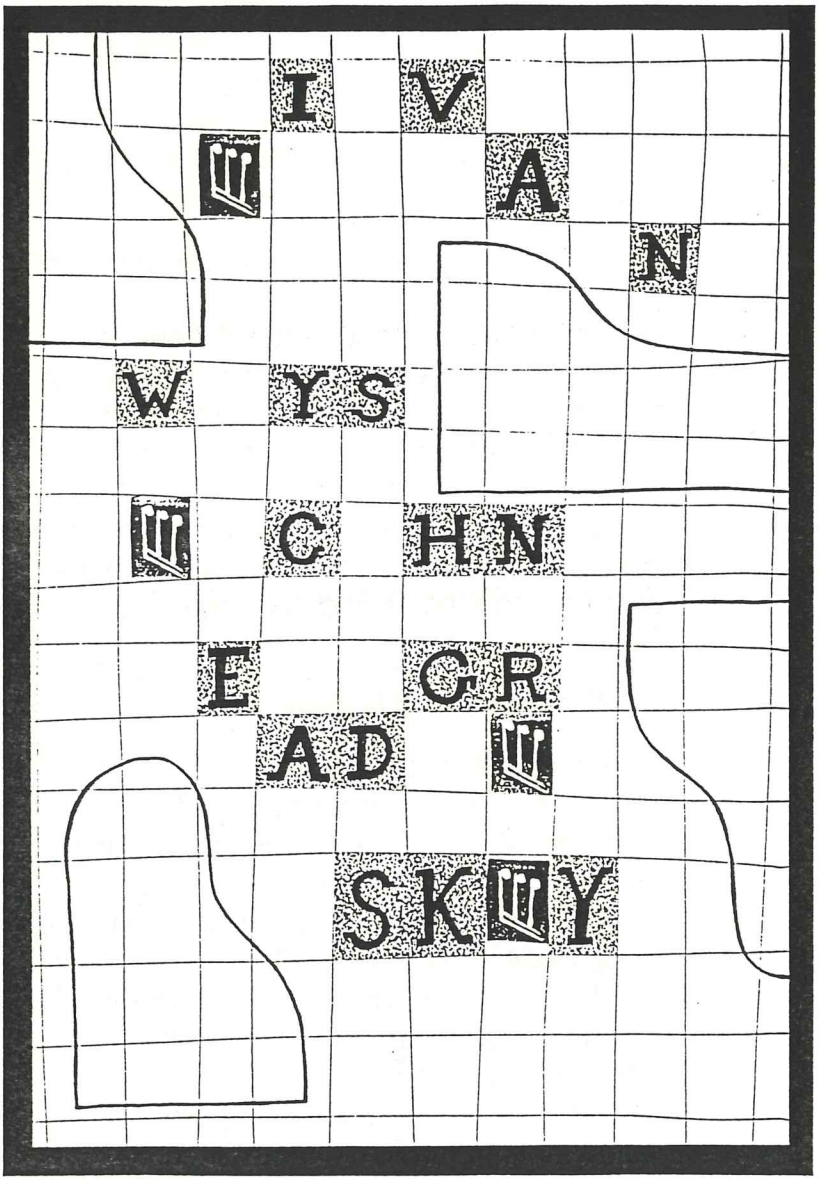

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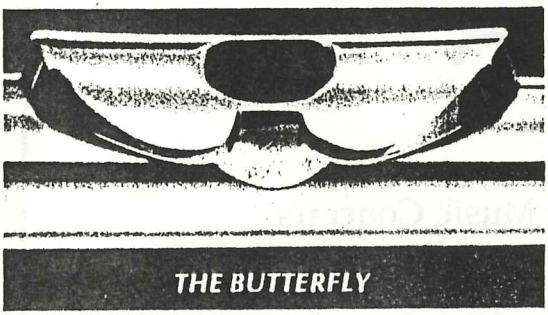

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